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facing the Boulevard des Italiens, surrounded by the new streets Scribe, Auber, Haleoz, and the continuation of the Boulevard Haussmann. The principal front of the edifice is a portico forming an open work of seven arches. To the right and left of this are the side or lateral facings, on each of which rises a projecting pavilion, one of which facing the Rue Auber is the imperial entrance, and so contrived that the Emperor's carriage will set him down within the walls of the opera. The first floor of the principal facing is ornamented with double rows of marble columns and arches, which are not only remarkable for carving and architectural embellishment, but have been selected with a view to add the splendid effects of color to those of industry; thus pedestals and pillars of brown Jura contrast with Italian marble, the warm tints of violet-veined stone heighten the darker shades of Raviera's block. These are surmounted by the gilt bronze busts of our principal composers, and the ensemble produces the most striking effect.

White marble and sombre bronze statues will be grouped in every niche; most elegant flights of steps lead to the boxes inside, each box, even up in the fifth tier, has a small withdrawing room adjoining it. The stage is thirty-two metres deep, and 30 wide. The height of the immense stone gable arising above the stage exceeds that of the towers of Notre Dame. On the summit of the cupola above the house is a gigantic ventilator, bearing the imperial crown and eagle in gilt bronze. The staircases and lobbies, all of the richest masonry, with inlaid marble, are so constructed that there are separate passages and steps for comers and goers, so that crushing is impossible. White marble and gilt are used in great profusion about the imperial pavilion on the ground floor, on which is a waiting-room for the body-guard, (the Cent-Gardes,) and stabling for the escort. On the first floor to the right of this pavilion is the Emperor's reception-room, which is to be most splendidly decorated, and to the left that of the Empress. A gallery from these state-rooms leads to the Imperial box, but he has another private one near the stage when he wishes to enjoy the opera without all the ceremony of a gala performance. On the summit, however, of his private pavilion there is a cupola and imperial crown. On the corresponding pavilion is another bearing the mural crown of the Tower of Paris. Every possible contrivance that forethought could devise has been provided. There is a station for a body of firemen and police, a smoking-room, refreshment and waiting-rooms, galleries, for those who have not taken tickets beforehand, and a reserved entrance for such aristocratic equipages whose coachmen cannot drive their masters through the same openings fit for hired *fiacres*. There are no less than five underground floors or stories below the stage, coach houses for the Emperor's carriage, plenty of stages for the Cent-Gardes, without forgetting all the different offices for directors, managers, under-managers, and those who are employed in the different departments of the opera.

There are vast warehouses for stage decorations, stage furniture, slips, and all the appliances for the ballet, separate rooms for hairdressers, dressmakers, also separate with drawing-rooms for the *devis* and *tenors*, whose throats are the recipients of those wonderful *sol's*, *fa's*, and *ut's*, which each costs a fortune to hear. This Opera-house

is not Babylon, nor Sodom nor Gomorrha either, whatever our moralists may say; it is only as yet the architectural wonder of the nineteenth century, and to me it seems built for the purpose of alluring the demigods of fortune from those Elysian fields which are, in our times, situated near the mines of California.

MADAME LEBEUF DOLBY.

(From "Echoes of the Clubs," Aug. 14.)

#### AN OPERATIC WEDDING.

All Saints' Church, Finchley Road, was crowded on Monday morning by persons; invited and uninvited, to witness the marriage of Mdle. Marie Kruls, niece of Mdle. Tietjens, to Signor Enrico Bevignani. Our informant, who (to his shame be it recorded) only reached the church in time to hear the wedding march from the *Midsummer Night's Dream*, which concluded the ceremony, was given to understand that a composition written specially for the occasion by Signor Randegger had been performed with great effect. The four bridesmaids were the sisters and the cousin of the bride, and Mdle. Baumeister of Her Majesty's Theatre. They were, according to the custom in these cases, dressed alike. Their robes, according to our informant, were of some light, white, gauzy material, and their wreaths of white roses, intermingled with green leaves. Thus they looked rather more like brides than the charming bride herself, who wore a silk dress of the color which the author of the article on fashions in the first number of *Tinsley's Magazine* would probably call *gris de perle*. Nevertheless, the bridal wreath, the bridal veil, the bridal blushes, all proclaimed the bride to be the bride. Rather uncertain about some of the component parts of their costumes, our informant states positively that the bridesmaids looked delightfully pretty, and that they wore white satin boots. He calculates (but without furnishing data) that their united years amounted to sixty-nine. Our informant did not see the bride given away. He heard on good authority that Mr. Tom Hohler officiated as Signor Bevignani's "best man." From the church the guests proceeded to the residence of Madame Augusta Kruls, where the bride and bridegroom received the congratulations of their friends. After an unsuccessful attempt at croquet (in which, however, the solo-playing of Mr. Mapleson was much admired), preparations were made for photographing the assembly, by means of a revolving apparatus directed by Mr. Rosenthal. It was interesting to see the machine make its rapid circuitous survey, as if to take in the whole company at a glance. Cries of "It's coming! it's coming!" were raised by one young lady, who seemed half afraid that the barrel, when brought to bear upon her, would not find her quite pretty enough. Strange diffidence! Some indignation was caused by Mr. Hohler's running from point to point, so that his portrait might appear several times in the same picture. An eminent baritone had himself photographed with a penny postage-stamp affixed to his hat. A distinguished soprano asked him if he had placed it there in order to indicate his true value. At half-past one o'clock a magnificent breakfast was served, for which the tables had been laid partly in a conservatory opening on to the garden, partly in the rooms adjoining the conservatory on the other side. The health of the bride and bridegroom, proposed by the bride's brother, was acknowledged in ex-

cellent English by Signor Bevignani. A similar compliment having been paid to the bridesmaids, Mr. Hohler returned thanks in a touching speech, which moved Signor Foli to tears. Signor Randegger gave, in cordial terms, one of the most successful toasts of the day—the health of Mdle. Tietjens. This toast was, at the suggestion of Madame Rudersdorff, drunk with musical honors. It was responded to, at length, by General Cannon. The health of the minister who had performed the service having been drunk, and by him duly acknowledged, the reverend gentleman again rose, and after paying a well deserved tribute to the excellent qualities of his "celebrated parishioner, Mdle. Tietjens," proposed the health of the senior members of the families just united. Mdle. Tietjens, on behalf of her mother, replied personally to this toast in a few appropriate words eloquently spoken. At half-past 3 the newly married couple took their departure for Paris, by way of Dover; followed by innumerable good wishes and by a shower of old shoes.

MEININGEN.—At the approaching "Tonkünstlerversammlung," or Meeting of Musical Artists, the works performed will be: "Was man auf den Bergen hört," Liszt; Symphony, Lassen; Symphony, R. Hol, (conductor at Utrecht); Overture, L. Büchner; "Nirvana," Hans von Bülow; Overture to *Timon of Athens*, E. von Mihalovich (Pesth); Trio for Pianoforte, Violin, and Violoncello, F. Präger; the 23d Psalm, "Die Seligkeiten," and "Die Drei Zigeuner," Liszt; "Sappho," vocal scena, R. Volkmann; Violin Concerto, Damrosch; Pianoforte Concerto, with Orchestra, F. Kiel; Duet for Soprano and Tenor from the opera, *König Sigurd*, and ballad; "Helge's Treue," Dräseke; Duet for two Pianofortes, A. Deposse; Duets, Cornelius; Songs, Damrosch and Lassen; in the way of older works, there will be compositions by Mehul, Beethoven, Seb. Bach, Berlioz, Schumann; while the sacred music will be contributed by Palestrina, Clari, Fabio, Perez, Seb. Bach, and Prætorius. The artists engaged are Mdles. Emilie Wigand, Clara Martini, Spohr, Emmy Heinz; Herren Damrosch, Sgambati, Von Milde, Lassen, Kömpel, F. Grützmacher, Hohldampf, Fessler, Ellers, Richter, Deprosser, and Seidel.

LUBECK.—The Festival of the Sängerbund of Lower Saxony took place on the 21st and 22d ult. Thirty-two Vocal Associations co-operated. The following were the principal compositions selected for performance:—Overture: "Meeresstille und glückliche Fahrt," Mendelssohn; Overture to *Faust*, Spohr; Recitative and Aria (Herr A. Schulze) from *The Creation*, Haydn; Air (Herr Wolters) from *Die Entführung*, Mozart; "Siegesgesang," Franz Lachner; Overture to *Robespierre*, Litolf; and "Aus der Edda," Ferdinand Hiller.

AMSTERDAM.—A grand festival was got up by various Vocal Associations to celebrate the twenty-fifth anniversary of the marriage of Herr G. A. Heinze—formerly conductor of the Euterpe "Liedertafel"—in recognition of the services rendered by him to the cause of music during his seventeen years' residence at Amsterdam.

LEIPZIG.—Herr von Bernuth has been succeeded, as conductor of the Euterpe Concerts, by Herr Jadassohn.